verse, and more effect was produced without mouldings by the use of the chamfer, the splay of the arch, however, being moulded. The Cathedral of Dunblane is an extraordinary example of the great effect produced by the judicious use of limited means.

Had the ancient friendship between Scotland and England continued to exist, there is little doubt but that the architecture of both would have remained nearly identical; but the complete severance of all friendly ties between the two kingdoms, and the endless feuds among the various clans and even families of Scotland, compelled the lairds to make their houses strongholds of defence, both against their English foes, and the attacks of their own countrymen. This state of things gained for Scotland at least this advantage, that of possessing what no other country can boast of —a complete series of castellated architecture. Not only did the clannish constitution of society in Scotland at this time divide the population into very small parties, but the very disposition of the people was averse to large congregations; this may easily be proved by the small size of the ancient portion of Scotland's capital, and of Stirling,—the approaches being defended by a strong fortress. The political changes of society have, however, gradually had their effect in Scotland, and the application of steam and machinery have almost entirely changed the state of the country in this respect. Ancient mansions have been deserted and dismantled, and detached houses of the lower classes, and many "towns," as they are called, have been allowed to decay and fall.

It is very singular that Scotland does not now possess one recognizable specimen of a Norman castle, although, close to her borders, so many are to be found, such as Norham, Bamborough, Newcastle, and Durham. Yet, that such castles did exist, there can be but little doubt; and the only mode of accounting for their disappearance is the supposition that they were sold by the magistrates as quarries, out of which so many of her abbeys were constructed. So determined seems this desire to have been for the destruction of old castles in Scotland, that Caerlaverock is the only example earlier than 1350, and it still retains its corbelled parapet. Kildrummie, in Aberdeenshire, appears to be the first recognizable Scotch castle, and was built about 1270 or 1300, belonging to the Early English style. One side is exceedingly singular, forming the end of a church with three lancet windows; probably so constructed in the expectation that any attacking force would respect the place of worship. The early Scotch castles appear to date with the time when the Bruces and Baliols left their English castles and occupied Scotch ones.

During the fourteenth and fifteenth centuries there existed a considerable affinity between the Ecclesiastical and the Castellated architectural decorations: thus, the hanging tracery of Rosslyn Chapel and the west front of Holyrood is found in the court-yards of Linlithgow Palace and Stirling Castle. The projecting turrets, so peculiar a feature in Scotch castellated architecture, are wonderfully constructed, many of them being infinitely more massive and weighty than the walls to which they are attached. This is the case at Kirkwall, where the bishop's palace is a fine ecclesiastical fortress residence. This edifice and the abbey of Crossraguel are magnificent specimens. In fact, the latter is a fortified abbey, with all the requirements of a cathedral establishment.

Some of the old castles appear to have been elaborately painted in what has been called fresco: but, from the fact of the paint peeling off, it was evidently never incorporated with the plaister or wood. In their plans the castles varied considerably, and this must be attributed to the most natural of causes, the architects in those days invariably suiting their plan to the nature of the ground on which they were about to build. Caerlaverock Castle may be mentioned as one of the most singular in plan, being triangular, with round towers at two of the angles, and at the third double towers with a gateway between them. This is the only fortress in Scotland retaining a moat: the portcullis room, too, is very complete. Inigo Jones is said to have imitated the plan in Longford House, Wilts, belonging to Lord Radnor. Fivie Castle is another, quite peculiar in plan, and its elevation one of the grandest in Scotland: the centre also is highly illustrative of the Scotch castle of the sixteenth century. The construction of the staircase is well worthy of notice, with its steps 16 feet long.

After the general introduction of gunnery on a large scale, by means of which the reduction of any fortress by a regular investment became only a question of time, the Scotch prudently defended their buildings against attacks by small arms, the only means that flying parties of marauders could have at command. This system was of great importance in developing architecture, for it did not prevent the addition of ornament to the castellated house. The decorated terminations of the massive walls in some of these buildings, form a highly picturesque and pleasing contrast. It was, however, upon the old walls of keep towers that the turrets, windows and roofs of the domestic character are raised; and this will account for the disappearance of many of the old castles. Glammis, Castle Fraser, and others, are striking instances of the extent to which the turreted style prevailed through the kingdom; nearly all the o'd keeps receiving new tops, some of them being of a highly ornamental character.

In the early part of the fourteenth century was introduced another mixed style, in which the Ecclesiastical and Domestic architecture were combined, as at Dunfermline, where the history of Domestic architecture is carried back to the Norman time; for in the windows of the basement, the bold arches of Malcolm's palace surmount the windows of a later period. As the first to notice this, Mr. Billings recommended its being preserved jealously, as the only known specimen of Domestic architecture in Scotland of the Norman period.

We now pass to the revival of the Italian styles, which, beginning about the year 1580, continued for a full century, producing numberless buildings in a style romantically picturesque, and which bear strong evidence of the architectural ability of that period: indeed, this may be called the flowery period of Scotch architecture. The mansions may be divided into three classes of design:—1st, where the chimney shafts, crow steps, and open parapets appear in combination, as at Wintoun House, near Tranent; 2ndly, where a combination of turrets and square chimney shafts exists, as at Newark; and 3rdly, where the chimneys become quite secondary, the main feature of design being high roofs with dormer windows, crow steps and turrets. Here the court-yard of Heriot's Hospital may be cited as an example. Dalpersie, in Aberdeenshire, is the link between the Castellated and Domestic styles.

The Domestic architecture of Scotland bears evidence of the great attention paid by the architects to details. Thus, the window heads and other ornaments of Heriot's work are a complete school of design; for in that building only one case of repetition occurs in the ornaments surmounting the windows: indeed this edifice, as a colossal example of one date, is unequalled. Two sides of Linlithgow court-yard are of a corresponding style of architecture, the remaining two forming an interesting example of the Domestic architecture of the fifteenth century. In Scotch houses the opposite sides generally present a striking contrast in style: this peculiarity is fully illustrated in an example at Newark, on the Clyde. On the river front of this building, the combination of turrets, jutting staircases, and square chimneys, is prominent; while on the court-yard side not a turret is to be seen, and the dormer window forms the main feature of the elevation. The old keep tower to which these domestic buildings have been attached, alone enables one to recognize the fronts as belonging to the same building.

There is strong reason to believe that the original combination of jutting turrets and corbelled staircases is to be awarded to Scotland alone, in spite of what may be called foreign types. Their conical tops may possibly have arisen from the staircase or recesses called oratories, which frequently occur in street architecture of the Gothic period on the continent, and of which there is a specimen or two also in the Cowgate at Edinburgh. These recesses are invariably supported upon a column, whose capital is bracketed out to the required size; but the corbelled bases of the Scotch turrets belong to the early period of castellated architecture, the variety and quaintness of decoration in their windows and mouldings marking them unmistakeably as Scotch. The general picturesque appearance of the small round turrets so peculiar to Scotland is much heightened by their contrast with the opposite forms of square massive chimney shafts, as may be seen at Newark.

Whosoever formed the school of design, which lasted during the whole of the seventeenth century, deserves the highest credit. Schaw, who rebuilt one of the western towers at Dunfermline, died in 1602; and although the mixture of Italian and Gothic did not predominate until the seventeenth century, yet many of the Aberdeenshire castles bear evidence of its advent towards the end of the sixteenth, and Schaw was most undoubtedly practising successfully at this time. The principal baronial buildings were built, however, after Schaw's death, and generally bear their own dates about 1650.

An interesting fact, discovered by Mr. Billings, proves that Wintoun House, Moray House, the Great Hall at Glammis, and Craigievar Castle, are works of the same architects and builders: nearly all the plaster work of these are cast from the same moulds. As an excellent example of the architecture of the middle of the seventeenth century, when it became the fashion to introduce the Doric, Ionic, and Corinthian orders, surmounting one another, the body of Holyrood Palace may be cited. Although Inigo Jones has always had the credit of designing Heriot's hospital, and his name has been identified with Glammis and with one side of Linlithgow Palace, it is singular that his name never appears on the records of the building, such as contracts or bills giving minute particulars, which are still in existence. There is, however, such a strong affinity between many of that great master's works in London and some of the northern buildings, that in the absence of proof positive to the contrary, they may safely be attributed to his genius.

The elegance and variety of design in the ornamental portions of the buildings of this period must not be passed over in silence; they evince a bold and vigorous determination to accomplish something original, carrying art as far beyond the meagre Italian types as it was possible. Wintoun House may here be mentioned as standing pre-eminent in the quality of its work. The design and execution of all its detail is perfection of the style. The artistic window-heads,—quite distinct from the Italian style, the elaborate geometric foliated ceilings, the chimneys and their stacks, are all equally admirable; presenting together, perhaps, the most impressive specimen of Scotch Domestic architecture. It should be mentioned as being unique among Scotch houses in not possessing corbelled turrets. In Craigievar Castle, in Aberdeenshire, the ceilings throughout are very similar to those at Wintoun, but infinitely more varied among themselves; and even the furniture partakes of the architectural character of the building: it offers a fine example of its time (1620).

Having shown how prominent the details stood in most of the buildings mentioned, it must be observed, that one of the great causes of success in the domestic or baronial architecture of Scotland was the comprehensive study of situation, and the composition of designs to suit these. The jutting turrets, gables, broken forms of detached roofs and surmounting towers, and, in short, all the playfully picturesque forms of Scotch architecture, essentially agree with its landscape, and the fitful forms of its ever-changing clouds; and is as completely in harmony with the country, as are the stately unbroken forms of Greek and Roman temples with the cloudless skies of the countries to which they belong.

After the relinquishment of regular fortification, the Scotch did not give up its external appearances, for stone cannon in hundreds of forms, as gurgoyles, or water-spouts, and more often as mere ornaments, are to be seen upon the more modern castles. In some of the old castles the formidable-looking port-holes are on inspection found incapable of being used for working cannon, from the narrow dimensions of the walled recesses behind, there being barely room to make use of a car-

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